

# THE MUSICAL TIMES

## 2nd Singing-Class Circular,

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### MUSIC IN THIS NUMBER.

#### THE LORD IS MY SHEPHERD.

Composed by G. A. MACFARREY.

### HARVEST ANTHEMS.—For List, see page 187.

**ETON COLLEGE CHOIR.**—There will shortly be a VACANCY for a SOLO TREBLE, who must have a powerful voice of good quality, and be experienced in solo and verse singing, and the general routine of Cathedral Service. None but good sight readers of music need apply. Stipend £40 a-year, and a thoroughly good education. Address Dr. Hayne, Eton College.

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Chorus of Forest Maidens, Foresters, Soldiers, &c.

ACT I.

Scene.—Sherwood Forest. The Home of the Outlaws.—The Chase. Introduction. Instrumental. Recit., Tenor, "Soho! my Merrie Men." Solo, Tenor, Bass, and Chorus, "Hark! Hark! away." Recit., Soprano, "Ye beautiful forests." Aria, Soprano, "Sweet pretty bird." Ballad, "Whispering Voices." Instrumental, Horns. Recit., Soprano, "Hark! 'tis the horn." Chorus, "Hark! to the sound." Recit., Soprano, "Sweet Echo," and Madrigal.

ACT II.

Scene I.—Chapel Scene.—The Wedding of Robin Hood and Maid Marian. Instrumental, "Sunrise—May morning." Recit., Bass, "Friends and Brother Saxons." Wedding March. Song and Duet, Soprano and Tenor, "Through weal and woe." Ave Maria, "Ave Maria." Scene II.—May-day Festivities.—The Trysting Tree. Bacchanalian Song, Bass, "With a ho! hi! ho!" Instrumental, Morris Dance. Chorus, "We'll dance, we'll sing."

ACT III.

Scene I.—A Dense Forest. The Capture of Will Scarlett. Instrumental. An Alarm. Chorus, "To arms! to arms!" Recit., Tenor, "What ho! my Lord." Song, Tenor, "To arms! to arms!" Semi-Chorus, "Haste to the rescue." Scene II.—A Dungeon in Nottingham Castle. The Shrivings of Will Scarlett. Recit., Bass, "My son, thou'rt doomed." Aria, Baritone, "Misereere Domine." Dead March. Scene III.—Scaffold Scene in the Market Place, Nottingham. Robin Hood defies the Sheriff's Vengeance. Triumphant Rescue of Will Scarlett by Robin Hood and his Merrie Men. Recit., Tenor, Baritone, and Bass, "Noble Sheriff, wilt thou grant me a boon." Semi-Chorus of Foresters, "Down with the Normans." Chorus, "Hurrah! away," &c. Round, "With a down, down." Scene IV.—Sherwood Forest.—The Trysting Tree. Finale, Galopade, "We'll trip it merrily o'er the lea."

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## THE MUSICAL TIMES,

## 2nd Singing Class Circular.

AUGUST 1, 1869.

## THE STORY OF MOZART'S REQUIEM.

BY WILLIAM POLE, F.R.S., Mus. Doc., Oxon.

(Continued from p. 137.)

The latest information throwing light on the history of the Requiem was obtained only a few years ago. In No. 48 of the "*Recensionen und Mittheilungen über Theater und Musik*," published at Vienna the 26th November, 1864, appeared an article entitled, "Mozart's Requiem. Nachlese zu den Forschungen über dessen Entstehen" (Sequel to the Enquiries as to its Origin), by L. von Köchel. He states that, by the kindness of a friend, he has had access to two documents, copies of which he gives.\* The first has reference to a passage in Süßmayer's letter, where he says: "The completion of the work was offered to several masters. Some of them could not undertake the work on account of pressing engagements, and others would not compromise themselves by the comparison of their talents with those of Mozart." This was confirmed by the fact that in Mozart's original manuscripts, preserved in the Court Library, at Vienna, some strange hand, not Süßmayer's, had filled in, on the lines left blank by Mozart, portions of an instrumentation altogether differing from that made by Süßmayer and adopted in the published score, and also attempts to continue the *Lacrymosa*. The document now produced offers an explanation of this. It is a certificate by Eybler, and runs as follows:—

"The undersigned hereby acknowledges that the widow Frau Constantia Mozart, has entrusted to him, for completion, the Requiem begun by her late husband. He undertakes to finish it by the middle of the ensuing Lent; and also gives his assurance that it shall neither be copied, nor given into other hands than those of the widow.

"JOSEPH EYBLER.

"Vienna, 21st December, 1791."

It is stated, in corroboration of this, that on comparing the strange handwriting in the manuscripts with that in known scores of Eybler, the identity is established.

The second document is entitled, "A true and detailed History of the Requiem by W. A. Mozart, from its origin in 1791 to the present time, 1839. By Anton Herzog, Chief District Director of Schools, and Choirmaster at Neustadt, near Vienna." The author was, in the year 1790, a teacher at Klaus, a proprietary school belonging to Count Wallsegg, and acted as musician in the Count's band, particularly at the time of the first performance of the Requiem. The paper was intended for publication, and is said to bear internal and external evidences of credibility. It gives a lengthy account of the proceedings of the Count in reference to the Requiem; and, though differing in slight particulars, generally confirms the independent testimony of the two other witnesses to this part of the story, Krüchten and Zawrzel, adding some particulars which we shall incorporate in the next chapter.

Having now arrived at the end of the most wonderful series of events and disclosures pervading this most remarkable history, we cannot help looking back

to try and form some reasonable and intelligible idea of how it can have come about that a matter, so apparently simple as the history of a comparatively short piece of music, should have been beset with such a series of bewildering perplexities; at a time, too, almost close upon the occurrence of the events referred to. And, in so doing, we cannot fail to perceive that almost the whole confusion is clearly traceable to one person, the widow of the composer. Compassion for her unfortunate circumstances, and respect for the name she bore, have, to a great extent, shielded her memory from the obloquy she would otherwise have sustained. But the truth of history must be preserved; and in much of her conduct she lost even these grounds for consideration; for, long before her misdoings ceased, she had taken leave together of her poverty and of Mozart's name.

Let us look a little at her conduct in the matter. After the death of her husband, her first thought was for the unfinished Requiem. It had been already paid for; and she feared that the Unknown would, if he did not get the work, demand the restitution of his money. Hence the first temptation to that course of deception which she carried on all her life long. But a mystery at once meets us here. Mozart had clearly designated Süßmayer to finish the work. Why was it not at once put into his hands? Why did the widow go about inviting Eybler and others to do it instead of him? What are we to think of her utter disregard, not only for the character of the work and of its author, but of her husband's earnest request, while his dying voice had hardly ceased to sound in her ears? Perhaps it was from some pitiful dispute about remuneration, or as to the condition of secrecy. This we shall never know; but fortunately for Mozart and for the world, it at last got into the right hands.

We know by the date of Eybler's agreement that Madame Mozart did not delay her proceedings, but Süßmayer's work must have taken some time. It bears no mark of hurry; and the work had not only to be completed but copied. Hence the Count must have been kept waiting some time before the score was delivered to him; and it has never been explained on what sort of pretext he could have been put off, for he must have known of Mozart's death immediately, and one would think he would at once have claimed the score. However, the widow seems to have successfully got over this difficulty, and ultimately to have made the Count believe, by Süßmayer's dexterous imitation of the handwriting, that he had the true master's work. The performance of the Requiem, and its sudden great popularity, followed close upon this; and again the temptation of the filthy lucre was too strong for the poor woman to resist. She declared it to have been entirely completed by Mozart, and straightway entered upon a new series of transactions which one cannot now look at without pain. Although she knew the Requiem was another person's property, she sold it over and over again in all directions, and at last succeeded in getting it published by the Leipsic firm. But now she began to find the inconvenience of her crooked line of conduct. The Count came down sharply upon her, and she was obliged to confess the fraud she had practised upon him. Here again we meet with a singular and unaccountable fact, namely, the entire absence from the proceedings of the principal person, after Mozart himself, concerned in them, namely, Süßmayer. The negotiations with

\* Translated in the *Musical World* of December 3, 1864.

Dr. Sortschen were conducted on the widow's behalf entirely by Stadler and Nissen. Süssmayer, who was close at hand, does not seem even to have been referred to, although his part in the composition must have been the most prominent feature in the discussion. Oulibicheff conjectures, and probably with reason, that at this time the widow's and Süssmayer's interests being so incompatible, a rupture had taken place. No doubt Süssmayer, seeing the popularity of the work, was desirous of getting credit, at any rate, for what he had done towards it; but this did not suit the policy of the widow, who wished to keep up the fiction of its completion by Mozart, and had probably secured Süssmayer's engagement to respect the secret. But her plan was frustrated by the suspicions of the Leipzig house, who pressed the widow so earnestly on the point that, as we have seen, she was compelled most reluctantly first to admit a portion of the truth, and afterwards to refer them to Süssmayer; and then followed the *éclaircissement* in the immortal letter.

But the widow had not yet done with the Requiem, which she determined to make still much more profitable. About this time, we find her writing to André the letter printed on page 104, in which, not satisfied with having already sold the Requiem to one publisher, she endeavours, under new and specious pretences, to sell it again to another. She tells André that she has now a better copy than that published by the Leipzig house, inasmuch as it has undergone correction from experienced hands; and that, moreover, in this copy some parts had been differently filled in; so that André, if he bought her copy, might choose between them. She also, as an additional bait, offers to send André the *Urschriften* (all except the No. 1, which we now know had gone to Wallsegg), and calls his attention, as a further attraction, to the abortive attempts at completion by Eybler. What the corrections and alterations in the complete score may have been, we know not. Fortunately, André did not adopt them; but the whole proceeding, carried on under the strict seal of secrecy, is sufficiently disgraceful.

With this last sale to André the widow had nearly exhausted her means of getting money by the Requiem. But she had still one further source of profit left, namely, the *Urschriften*—the manuscripts, precious beyond all estimation, left by Mozart's own dying hand—the only proof existing of his part in the composition. These had been lent to André, and returned to the widow. One would have thought that such inestimable treasures would either have been preserved as holy relics, or at least have been parted with openly and honourably. But no! this course would not do. To have made them known to the world would have caused inconvenient revelations; and they were ruthlessly broken up into fragments and disposed of in secret. No one knows what became of them for a long time; probably they passed into several hands, until, by a merciful interposition of providence, they found their way into the possession of persons who knew their value, and through whose respectful care they are now preserved.

We hear no more of Madame Mozart till after her second marriage with Nissen, which took place in 1809. She was then placed in comfort, and with the help in her affairs of a man of position in the world, she might fairly have endeavoured to make some reparation to her husband's *manes*; but, on the contrary, in 1826, we find them both engaged

in new mystifications with André. The letter of Nissen, alluded to in page 104, however obscure, appears to have had for its object to lead André to believe there was yet something further to be known, and perhaps to be purchased.

The nature of the widow's proceedings was known to Stadler, to Breitkopf and Härtel, to André, and doubtless to many others; and it was solely out of consideration for her that, during the Weber controversy, so much was concealed, and so many perversions and misstatements were allowed to get abroad.

To crown the whole, came, a year or two afterwards, the publication of Nissen's book, edited by the widow; the astounding contents, or rather, non-contents, of which, as regarded the Requiem, threw the world into amaze. The statement of the widow on the finding of the Wallsegg score, in 1839, was perhaps the most definite and trustworthy she ever made on the subject; but even then there was room for a much fuller confession, which would, in some measure, have atoned for her past misdeeds. She died in Salzburg in March, 1842, a few hours after the arrival in that town of the model of the Mozart statue.

#### CHAP. IV.—Connected Narrative.

It will be convenient now to combine, into a short connected narrative, the facts which were disclosed at intervals during the long series of events described in the three preceding chapters.

At a place called Stuppach, in Lower Austria, four and a-half posts from Vienna, on the high road to Trieste, resided a large landed proprietor, named Count von Wallsegg. He was a great lover of music, kept a number of musicians in his service, and had frequent musical performances, in which he himself took part, playing the violin or flute. He had received only an indifferent musical education, but he had the ambition to be thought an eminent musician. He had maintained relations with several composers, from whom he purchased, on liberal terms, quartetts and other works, which he transcribed with his own hand, and passed off as his own.

His Countess, to whom he was much attached, died early in 1791; and the idea occurred to him of doing honour at once to her and to himself, by the performance of a grand Requiem, ostensibly of his own composition. He had heard of the fame of Mozart, whom he decided to employ to write the work, under the seal of strict secrecy, and under such precautions as should prevent discovery. Some months elapsed before he carried his intention into effect; but in 1791 he instructed one of his stewards, a man named Leutgeb,\* (residing at Schottwein, a village near Stuppach, belonging to the Count), to pay a visit to Mozart at Vienna, for the purpose of executing his commission.

Accordingly, shortly before Mozart received the invitation to visit Prague, and produce there his

\* The very names of the parties to this history appear to have added to its complication. There was, for example, another Leutgeb, an intimate friend of Mozart, a horn player; and another Stadler, a clarinetist, who swindled him cruelly. It is still more singular that for the latter he wrote a clarinet concerto immediately before he undertook the Requiem, if not during its composition. Many other odd things connected with the history might be cited. The dating of the score by Mozart the year after his death, was one of the oddest of these. Jahn mentions also a droll occurrence in reference to an excellent critique on the Requiem, which was originally published in a German journal, then translated into French, and afterwards actually cited, by the journal that originally published it, as an admirable example of French criticism!

opera of *La Clemenza di Tito* for the coronation of the Emperor Leopold, a stranger appeared before him, bearing a letter without signature, in which, after much flattering of Mozart's talent, the writer enquired whether he was willing to undertake the composition of a Requiem, and if so, for what remuneration, and in what time. The messenger was a tall, lank looking man, with a solemn expression of countenance, and clad in sombre gray; and the strange and unusual apparition made on Mozart a deep and lasting impression. He consulted his wife, and expressed his wish to attempt this species of composition, particularly as, he said, the higher pathetic kind of church music had ever been his favourite style, and he would endeavour to write a work of this kind which, after his death, both his friends and his enemies should admire and study. His wife advised him to accept the commission; and Mozart answered that he would compose the Requiem for fifty (or, according to other accounts, for 100) ducats. He was unable to state precisely when it would be completed, but he desired to know the place where he should deliver it when it was ready. After some time, the messenger again appeared, and brought with him not only the sum demanded, but also the promise of a considerable additional payment on the delivery of the score, as the demand had been so moderate. Full permission was given for the composer to write according to his own fancy and inclination, but he was forbidden to make any attempt to discover the name of the person ordering the work, which would certainly be in vain.

In the meantime, Mozart had arranged to go to Prague; and, as he and his wife were stepping into the carriage, the mysterious messenger again appeared, like a spirit, standing by their side; he pulled Madame Mozart by her dress, and asked, "What will now become of the Requiem?" Mozart excused himself on the ground of the necessity of the journey, and the impossibility of giving his unknown patron notice of his intention, promising, however, that it should be his first work on his return, if the person would wait so long. With this answer the messenger appeared fully satisfied.

Mozart returned, in the middle of September, to Vienna, and set to work at the Requiem; but he was called off from it for the *Zauberflöte*, which was then pressed forward by Shikaneder, and which was produced for the first time on the 30th of that month. After this he was free, and he set himself zealously to work to complete the composition. His friend, Joseph von Jacquin, came to him to request him to give lessons to a lady, and he found him at his writing-table at work at the Requiem. Mozart asked for a short delay; for, he said, he had a work in hand which was pressing, and which lay heavily on his mind, and that till this was finished he could think of nothing else. Other friends also afterwards remembered that this work exclusively occupied him.

The mystery in which the commission was enveloped appeared to take a strong hold of his imagination. He sank into a deeply thoughtful state of mind; and, regardless of all advice, worked at the score with untiring earnestness and energy. The interest he took in it appeared to increase with every bar, and he wrote constantly, day and night. This exertion, however, was too much for his feeble frame, which had suffered by illness shortly before at Prague, and his weakness increased to such an extent that he would sometimes faint at his labour.

His wife noticed, with deep concern, his failing health, and tried to enliven him with society, but in vain, for he remained absent and melancholy. She, however, took him occasionally for a drive in the Prater. On these occasions she noticed he would sit silent and thoughtful; and on one fine autumn day, as they were sitting alone during their drive, he began to speak of his death, and declared that he was writing the Requiem for himself. Tears stood in his eyes; and as she endeavoured to prove to him the fallacy of his sad foreboding, he said: "No, no! I feel it too strongly; I am not much longer for this world." From this idea he was not to be turned. He gave utterance to other strange fancies about the mysterious appearance and the commission of the unknown messenger; and when his friends attempted to reason him out of them, he remained silent, but unconvinced.

His wife, finding his illness increasing, and believing that his work at the Requiem was too much for him, consulted his physician, and took the score out of his hands. After this, his state somewhat improved, and he was able, on the 15th of November, to compose the little Cantata, *Das Lob der Freundschaft*, the successful performance of which, and the great applause it obtained, gave him new spirits. He again asked for the Requiem, in order to continue and complete it, and his wife felt now no hesitation in restoring it to him. But this hopeful state did not last long. In a few days he relapsed into his former melancholy; he became constantly weaker, until at last he took to his bed, from which he never rose again.

But still he worked on at the Requiem, as hard as his failing powers would allow him. When he had finished any part he would get it sung, and played the instrumental part on the pianoforte by his bedside. On the day of his death, he caused the score to be brought to him, and sung as usual. Shack (who relates the anecdote) sang the soprano; Mozart himself the alto; Hofer, Mozart's brother-in-law, the tenor; and Gerle (afterwards a public singer in Mannheim) the bass. They were singing the first bars of the *Lacrymosa*, when Mozart began to weep bitterly (he was always easily moved to tears by music) and laid the score aside. This was at 2 P.M. on the 4th of December. In the course of the afternoon his wife's sister found Siissmayer at Mozart's bedside in eager conversation with him about the Requiem. "Have I not told you," said the dying man, as with tearful eyes he turned over the score, "that I was writing this Requiem for myself?" He soon became worse; but even in his last moments the Requiem seemed to occupy his thoughts. He puffed out his cheeks and tried to imitate the effect of the drums. Soon afterwards, he raised himself up, but his eyes were glazed; he leaned his head against the wall and seemed to slumber; and an hour after midnight his spirit passed peaceably away.

After the funeral, when the widow had time to look round her, her first attention was directed to the Requiem, which Mozart had left unfinished. She was in very bad circumstances; and she feared that when the person who had ordered it came to know it was left incomplete, he would refuse to take it, and demand the return of his money. In this state of things, the idea occurred to her and her friends that it might be possible to get the Requiem finished by some other hand, and so to give it over in a complete state to the unknown owner. Several

musicians were applied to, and, among the number, was Eybler, the chief of the court orchestra at Vienna, who undertook the work under a formal agreement, dated 21st December, 1791, binding himself to secrecy. He began to fill in the instrumentation, and to continue the *Lacrymosa*; but, being dissatisfied with his work, he declined to continue it. Probably others who were applied to hesitated to measure their capabilities against those of Mozart, or refused to be parties to the deception; and at length it was offered to Süssmayer, who appears to have had no scruples in the matter. Leaving untouched the *Requiem* and *Kyrie*, which had been finished by Mozart, he copied out, note for note, the subsequent parts which Mozart had written, filling in the instrumentation according to Mozart's design. The parts which were wanting to complete the work, and which Mozart had not commenced, Süssmayer composed, he says, entirely himself. The score so copied and completed by Süssmayer, was written, as before stated, in a handwriting so remarkably similar to Mozart's, as to pass perfectly well for it. It was accordingly joined to the *Requiem* and *Kyrie* (really in Mozart's hand), and so formed a complete *Requiem*, which, after it had been copied for the widow's use, was given over to Count Wallsegg's messenger. From the copy retained by the widow, the work was afterwards performed and published.

It remains to trace the history of the two principal manuscripts, namely:—

(1) The complete score, partly in Mozart's, and partly in Süssmayer's hand, given to Count Wallsegg; and—

(2) Mozart's original unfinished manuscript of the portions of the work following the *Requiem* and *Kyrie*.

(1) When Count Wallsegg received the score from his messenger Leutgeb (who had been bound over to secrecy, and had, as he conceived, secured similar secrecy on the part of the real composer), he shut himself up in his writing-room, and made a copy of it in his own hand, putting on it the title, "*Requiem composto dal Conte Wallsegg*." This copy afterwards passed into the possession of the Count's sister, the Countess Sternberg; and it must have been this which Zawrzel saw, when partly finished, as stated in his letter to André (see page 104).

From this copy the Count proceeded to have the work rehearsed and, ultimately, performed, giving it out as his own composition. Performances took place first in Neustadt, near Vienna, and afterwards at an estate of his on the Sömmerring; and detailed particulars connected with these performances are given by Krüchten and Herzog.

It seems strange that a new work of this magnitude and merit should have been performed at Vienna and at Neustadt, only about fifteen miles apart, at about the same time, and under two different composers' names, without the anomaly exciting attention; but this is only one of the many strange things in the story. We may, however, take it for granted that though the Vienna public knew nothing of the Count's assumption, the Count very soon heard of the performance of the work under Mozart's name at Vienna; and we may imagine that this performance, and the public knowledge of the work to which it gave rise, were not very palatable to him. He kept, however, his own counsel till he heard of the proposed publication by Breitkopf and Härtel, and to the claim set up by Süssmayer for a share in the composition; for there can

be no doubt that he was originally given to understand by Madame Mozart that the complete score given to him was not only entirely Mozart's composition, but was in Mozart's own hand. At these disclosures his forbearance would hold out no longer, and he set his advocate upon the widow in the way already related; and, after his pacification by Stadler and Nissen, we lose sight of him in the history. He died in November, 1827, soon after the commencement of the great controversy in which he was so nearly concerned.

The Mozart-Süssmayer score of the *Requiem* had been carefully locked up in his library; and, on his death, it was sold along with the rest of his music. It passed through several hands, until, in 1838, one of the officers of the Imperial Library at Vienna became aware of its existence, purchased it for fifty ducats, and lodged it safely in the Library, where it still remains, open to public inspection.

(2) The history of the other, or unfinished manuscript is not so clear. It remained in the widow's hands for some time after Süssmayer had copied it to make Count Wallsegg's score, and it was submitted by her to André in 1800. After this, it would appear that she pulled it to pieces, and sold it, in detached parts, to different persons, with so little care or attention to its inestimable value, that it could not afterwards be traced, and so it was lost sight of entirely for many years. The first we hear of it afterwards is, that at the time when the Abbé Stadler was hotly engaged in the dispute with Weber, the detached parts were put into his hands, to aid him in establishing his argument; and that they were there formally examined by a number of eminent men, as we before related.

From this time they were taken care of; and we find them existing in two portions. One portion belonged to Stadler, and the other to Eybler; but the source from whence they obtained them are unknown. They were afterwards both bequeathed to the Imperial Library, in Vienna, where they still remain, with the Wallsegg score.

(To be continued.)

## A COMIC CONCERT.

By HENRY C. LUNN.

WE remember once reading of a man who, whilst he was employed as a mute by an undertaker, was one of the merriest fellows in existence; but afterwards taking up the profession of a clown, his spirits entirely left him; he became morbid and melancholy; and eventually, if we recollect rightly, died from sheer despondency of mind. A recent entertainment, at which we "assisted," has made us consider whether the "great," "unrivalled," and "jolly," vocalists who devote their energies to the interpretation of so-called "comic songs," are ever troubled with those fits of depression which they, no doubt unintentionally, convey to their audience: whether, in fact, it does not sometimes occur to them that a battered hat, a black face, a seedy coat, or a red nose, are merely the colouring to a caricature which, if it do not in itself possess merit, must utterly fail in its intended effect. To us it appears strange that by those whose profession it is, to excite mirth, the theory of laughter should be so little understood that scarcely two lines in any of their songs should raise a smile; and that those who undertake to sing these effusions should therefore be compelled to resort to dancing and

sundry contortions of the body to ward off any expressions of dissatisfaction at the conclusion of their performance. It may be said that this class of entertainment has nothing whatever to do with music; but when we see that many of the senseless productions of which we have been speaking are now taken up by well known music-publishers—that the flaunting coloured illustrations of the various incidents in the Bohemian life on which the compositions are founded stare at us from the shop-windows in some of our most fashionable thoroughfares—that they are announced as the “songs of the day”—that patronage is accorded to them in the very highest quarters—and that St. James’s Hall is taken for a concert for the exclusive performance of these works, it is time to consider what claims they really have upon the sympathy and support of those who pride themselves upon the possession of an intellectual superiority over the usual frequenters of the music-halls. Impressed with this feeling, we attended Mr. George Leybourne’s “Comic Concert,” on the 1st ult.; and, seating ourselves in St. James’s Hall, prepared to enjoy the humour of the evening. The larger portion of the orchestra was concealed by a red curtain, in front of which was placed a pianoforte and several chairs and music-desks. At the appointed time, a small, but select band, aided by the pianoforte, dashed off into the overture to *Zampa*, which, considering the speed at which it was taken, was by no means badly played; and if it did not afford any pleasure to the audience, the performers had at least the satisfaction of feeling that it did not interrupt the conversation. Then a vocalist, whose name was not announced, sang what used to be called a “patter” song, containing a punning autobiography, and afterwards a composition called “Sarah’s young man,” in both of which he struggled manfully against the utter nonsense of the words. Mr. “Jolly Nash” was then announced; and on his appearance he was greeted with much applause. This “jolly” gentleman wears a perpetual grin upon his face, and is presumed to be in a chronic state of intense satisfaction at everything; a quality which might be turned to some account had he the power of conveying his good humour to the audience. His first song was called “Go to Putney,” and described the various situations in a man’s life when, on the eve of expectancy, he is put off with this phrase. He makes love, and is only told to “go to Putney”—he expects to be paid a debt, but receives only the advice to “go to Putney.” Then came a song in which a man is always laughing; and although the hilarity was chiefly confined to the singer, there was much cleverness in the manner in which he laughed to the music. Mr. Harry Rickards, who was next introduced as a “swell,” commenced by singing an effusion descriptive of his rapid state of existence; and in the next song, “It’s nice to be a Father,” finding it utterly hopeless to get a laugh, he started off with a sort of galvanic dance, in which the burden of the song was repeated as well as his breath would allow him. About this stage of the proceedings we began to reflect whether, as we could not get up even a smile at anything which had yet been done, we were justified in remaining at a “comic” concert, merely for the purpose of setting a bad example to those around us; but a little more observation convinced us that, although the applause at the end of each composition was most enthusiastic, scarcely a laugh was to be detected during its progress; and we resolved, therefore, to keep our seat, and exhibit the

same audible demonstrations as the rest of the audience at the right time and in the right place. Passing over some character-dancing by two girls, and a short “bicycle” act, we were introduced to Messrs. Hildebrand and Ormond, who, with their faces blackened, gave what was termed an “Ethiopian Entertainment,” although why common-places uttered with a white face should be considered witticisms with a black one, is a mystery beyond our comprehension. The next singer, Mr. Arthur Lloyd, is somewhat superior to the rest, both in his method of delivering the words of his songs and his musical acquirements; and if he had been supplied with good material, no doubt he would have made the best of it. Unfortunately, however, the compositions he gave were quite on a level with the rest. We have no doubt that Mr. Lloyd will agree with us that there is nothing exquisitely comic in meeting a girl “near Aldgate pump;” but then he strictly believes, from a long course of music-hall training, that the oftener you repeat these words, the more the fun heightens. Indeed, we may say that these songs are so completely cut to a pattern that, with the exception of the heroine sometimes living at a “pie-shop,” and sometimes at other establishments frequented by their devoted admirers, you can scarcely tell one from another. The excessive attraction of the lady who serves over some counter is too much for the vocalist who relates the tale; he declares his love, is favourably received, pays for everything liberally during his courtship, is astonished at finding her with a rival (who, by the way, is always “tall”), upbraids her with her perfidy, is laughed at, and eventually retires from the field, with his heart full and his pockets empty, to relate his misfortunes in music. After Mr. Lloyd had, with Christian forbearance, in spite of the ill usage he had received, declared that he should always think of the girl he met “near Aldgate pump,” he gave a short assumption of a “nigger,” and retired amidst the usual applause. Then Mrs. Brian sang Offenbach’s “I dote on the Military,” and an old song, called “My pretty Maid,” in which she displayed the full force of her voice, having overcome, from long appearance before the public, any undue feeling of nervousness. After an Irish love scene, in which some cleverness was exhibited by the bashful swain and the coy maiden, Mr. Fred French gave, with tolerable effect, a song called “Toil, until you prosper.” This was followed by Mr. J. H. Stead, who sang and danced the composition which has made his reputation—the “Perfect Cure.” Mr. Stead is usually described as “the man who never stood still;” and indeed, seeing that he has jumped into so good a thing, there is no reason why he should relax his efforts as long as the public will pay to see him, and his muscular system will hold out. Abstractedly, there is nothing either pleasing or amusing in seeing a full-grown man, in a striped suit and an eccentric cap, bounding up and down like an India-rubber ball, whilst he is trying to sing. But it is clever, nevertheless; and, although we do not sympathise with his “line of endeavour,” as Carlyle says, we can at least praise him for his industry. Next came a song by Miss Emma Alford, which was much applauded. The playing of Mr. Liskard—the “Musical Momus”—upon a common whistle, and his eccentric performance upon the concertina, may be cited as the best and most legitimate exhibition of the evening. In this man there is a talent which appears worthy of cultivation. Mr. Sydney Franks’ “make up” as Billy Barlow was,

as usual, too good for the nonsense he had to sing; and Mr. Brian tried hard, as a Jew, to elicit a smile; but the custom of greeting the singers with a burst of applause at the conclusion of their songs was rigidly adhered to in both these cases; and if their reputation were not advanced by their performance, therefore, it at least was not injured. A song was then sung by a vocalist whom we presume to have been the concert-giver, and this was followed by some tricks by Dugwar, "the Queen's Juggler." The National Anthem was in the programme, but we did not remain to hear it.

So ended the "Comic Concert," of which we have endeavoured to give an impartial account. That it was in all respects exceedingly well conducted, we willingly bear testimony; and that every person exerted himself to the utmost we also freely admit. Here we would stop, were we not impressed with the conviction that the literary and musical pretensions of these entertainments are now pressed upon the public attention with a pertinacity which can only be checked by the expression of a few plain truths. In glancing at the programme, we find that there is not the least desire on the part of the members of the music-hall profession to underrate the value of the words of their songs, for they print them whenever they can find an opportunity; and that they wish the compositions to take rank as musical works is proved by the motto, from Shakespear, adopted by Mr. George Leybourne in his programmes—"Here will we sit, and let the sounds of music creep into our ear." And this is a specimen of the words which creep in with the music:—

"The way that I won her is strange you will say,  
'Twas one afternoon that I went to Bellevue;  
A young friend of mine was there for the day,  
And took little Polly, for whom he'd to pay."

Many of the tunes of these compositions are exceedingly good; but the lines we have quoted, taken at random from a song, printed in the programme of the concert, called "The Lancashire Lass," will give some notion of the literary contents of the works which are so plentifully displayed in several of our metropolitan music-shops. The concert was entirely under the management of Mr. Charles Roberts, who styles himself "Premier Caterer," and informs us that his great "practical experience" enables him to provide "artists" from a long list which he gives, to enliven Fêtes and Galas during the season. Like the man who, when asked if he were going to hunt that morning, replied that he "had been," we confidently expect that our "practical experience" would induce us to stay away from Fêtes and Galas so "enlivened." We have often enjoyed ourselves very much in public Gardens until the "amusements" began; and should be glad indeed, therefore, if the character of out-door pastimes were such as to attract, either by wit or humour. Shakespear's fools are about the cleverest fellows in his plays, and none but consummate artists dare to act them. Bad jokes and false wit are depressing enough under any circumstances; but it is cruel to add to the melancholy which they produce by painting the face, or donning the cap and bells. A dull clown may excite our pity, but never can excite our laughter.

## THE BOSTON PEACE MUSICAL FESTIVAL.

TO THE EDITOR OF THE MUSICAL TIMES.

AFTER cavil and strife among local authorities, which at one time threatened to become serious, the Boston Peace Musical Festival has at length taken place, the use

of St. James's Park being granted for the erection of the Coliseum. This building is entirely of wood, 500 feet long by 300 feet wide, holding between 40,000 and 50,000 persons. The grand Chorus Organ, which formed no unimportant feature, was built by the eminent firm of E. and G. G. Hook. Notwithstanding the fact that it had but one manual, it was by no means unmanageable, through the ingenious application of composition pedals; and the effects produced were such as could perhaps only be expected from organs with three or four manuals. The chorus consisted not only of all the best societies in and near Boston, but was largely augmented by others from great distances. The whole labour of organizing and superintending this host of singers fell upon Mr. Tourjée, the amiable and efficient Director of the New England Conservatory, Boston. The Grand Orchestra included the greatest talent of America; and the organizing of this body was confided to the care of Mr. Thomas Baldwin. The conductors of the Festival were Mr. Carl Zerrahn, a German, residing in Boston since 1854, Mr. Julius Eichberg, and Mr. P. S. Gilmore. Dr. Willcox presided at the organ.

The Concert commenced on the 15th June, and was preceded by prayer by the Rev. E. E. Hale, followed by a short address by the Mayor, Mr. Shurtleff, and a longer (perhaps too long) one by the Hon. N. Rice. "Ein feste Burg," Luther's grand Chorale, opened the programme. This was simply the Chorale, not Nicolai's Chorale Overture, as erroneously stated by many writers. This outpouring of 10,000 voices, with organ and full orchestra, was grand in the extreme, and made a deep impression, thunders of applause breaking forth at the conclusion. The Overture, *Tannhäuser*, was performed by the select orchestra, but it created little effect. The Gloria, from Mozart's *Twelfth Mass*, although meeting with hearty applause, was anything but perfect, the tenors being out of time occasionally, which, considering the simplicity of the work, ought not to have occurred. Gounod's "Ave Maria," based upon Bach's Prelude in C major, was exquisitely rendered by Madame Parepa, but it did not give the lady so good an opportunity for exhibiting the powers of her voice as might have been desirable for a *début* in so colossal a building. "The Star-spangled Banner" proved a genuine success, and displayed to the greatest advantage the gigantic power of the grand orchestra, military bands, drum corps, organ, artillery, and chiming of bells; of the latter, of course, nothing was heard inside the building. The firing of the cannons by electricity from the conductor's stand had really a fine effect, as the instantaneous discharge upon the first beat of each measure in the chorus, may well be compared to the striking of a large drum. The "American Hymn of Peace" opened the second part. It is a good solid composition, by M. Keller, and was well given. After the Overture to *William Tell*, the "Inflammatus" (from Rossini's *Stabat Mater*) was performed, Madame Parepa sustaining the solo with such effect, that it was repeated, by unanimous desire. Meyerbeer's "Coronation March," from the *Prophet*, by the full orchestra of 1000 musicians, was not perfect, and, indeed, proved nearly a failure. The "Anvil Chorus," from *Il Trovatore*, by chorus, full orchestra, and artillery (outside) accompaniment, the anvil part performed upon 100 anvils by the Boston fire-brigade, was excellent; and it was redemanded with acclamations. "My country, 'tis to thee" (i.e., God save the Queen) which the Americans claim as one of their national airs, made an effective conclusion to the first day's performance.

The second day the Festival was attended by the President, General Grant. Nicolai's Festival Overture, based on Luther's chorale, "Ein feste Burg," opened the concert, and was performed well, the voices sustaining the *Canto fermo* with precision, and the orchestra performing the fugue passages with equal accuracy. The two choruses from the *Messiah*, "And the glory of the Lord," and "Glory to God in the highest," were rendered with remarkable precision. The recitative and aria, "Non più

di fiori," well sung as it was by Miss A. Philipps, was not much appreciated; but the chorus, "He, watching over Israel," from *Elijah*, was given with a delicacy of feeling which had a most soothing effect upon the listeners, who, in the other choruses, had only the opportunity of judging of the great power of the vocal masses. "Let the bright Seraphim" was sung by Madame Parepa (the obligato trumpet part performed upon the cornet by the celebrated player Arbuckle), and encored. After "See, the conquering hero comes," which was given as a trio, duet, and chorus, "The Star-spangled Banner" and "Anvil Chorus," were sung, in compliment to the President, although not mentioned in the programme. The second part opened with two movements from Schubert's Symphony in C major, which were well performed, but not much appreciated. The two choruses, "The marvellous work" and "The Heavens are telling," with their respective solos, by leading artists from Boston, followed, and both were, on the whole, satisfactorily executed, although the tenors and basses were somewhat weak and uncertain in their entries.

The third day, being the anniversary of the battle of Bunker's Hill, the city kept it as a general holiday, all the shops being closed. The programme for this day was mostly of a national character. The Overture, *Fra Diavolo*, for the full orchestra, was exceedingly well given, the solo trumpet part being performed by fifty trumpeters, who kept such excellent time that it appeared as if but the work of one. The choral, "Great God, what do I see" (Luther), very nearly broke down on account of the trebles starting before the sign was given. Zannotta's Grand March, "Peace Festival," is a well written composition; and arranged for a full orchestra, military band, and organ, did not fail to produce a good impression; but there is nothing particularly original about it. "Robert, toi que j'aime" displayed Madame Parepa's voice to much advantage; and the "Anvil Chorus" followed, with the same effect as before. "Hail, Columbia," one of America's national airs, had an introductory overture, written for the occasion by G. G. Converse. It showed little relationship to the national tune, which was transposed into the key of D major, forcing the air to be screamed out, as it dwells chiefly upon F, G, A, and once rises to B. Bilse's March Militaire, "Prince Frederic," is a stirring melodious work, and elicited unanimous applause. "The Star-spangled Banner" followed, Madame Parepa-Rosa taking up the second (high) part of each verse. Then came "The harp that once thro' Tara's halls," which was rendered by all the combined forces in the most perfect manner. The aria for the cornet, from *Il Bravo*, gave Mr. Arbuckle an opportunity of confirming the good opinion the public has already of him. The Overture, *Stradella*, by the reed band of 500 performers was not good, the leading clarinets not being always together; but the chorale, "Old Hundredth," was well given, and brought the day's performance to a worthy close.

On the fourth day, Weber's "Jubilee Overture" opened the proceedings; after which the chorale, "To God on high," from *St. Paul*, was sung with great precision, accompanied by both orchestra and organ. Next came two movements from Beethoven's Symphony, No. 5, in C minor, which were well executed and well received. "Lascia ch'io pianga," sung by Miss Philipps, made a most favourable impression upon the audience, and it was unanimously encored. "Achieved is the glorious work," from Haydn's *Creation*, and "Thanks be to God," from *Elijah*, were excellently rendered, the latter piece producing an electrical effect upon every hearer. The prayer from *Moses in Egypt*, was chosen for the opening of the second part. "Inflammatus," from Rossini's *Stabat Mater*, followed, but with a much grander effect than on the first day, as the solo was sung by about ten young ladies with the utmost correctness of intonation and precision. The applause was so enthusiastic that a repetition was unavoidable. The "Gloria" from Mozart's *Twelfth Mass* was rendered better than on Tuesday; and the "Hallelujah

Chorus," from the *Messiah*, formed a most appropriate finale to the great musical festival, the execution of this last piece being in every respect admirable. At the concert which was given on Saturday, I should mention that Madame Parepa and Miss Philipps sang, and Ole Bull played his own composition, "The Mother's Prayer;" but I must confess that the building is too vast in its dimensions for a single violin to come out with sufficient power and effect. After the review I have given of every day's proceeding, I have the same opinion of solos by a single voice; and even some of the slow movements in the symphonies were utterly lost to the majority of the audience. On the whole, I must pronounce the Festival a decided success, not merely in a pecuniary, but in a musical point of view. It will tend to diffuse not only a greater, but a purer taste for the art, which, alas! is sadly deteriorated in this country. While American publishers receive, by every mail, packages of new music published in Europe, in order to reprint everything that is worth having, I should like to know how many European publishers pay the same compliment to this country. With these remarks I draw my report to a close, trusting that the reading thereof may not have proved tedious.

Musico.

### ROYAL ITALIAN OPERA.

THIS establishment closed its doors on Saturday, the 24th ult., with an excellent performance of *Il Barbiere*. During the past month no novelties have been produced; but we may mention, amongst the welcome revivals, Meyerbeer's *Dinorah*, in which Madame Patti gave so exquisite a rendering of the heroine, as to eclipse all former representatives of the part. The performance of *Le Prophète* was remarkable for the success of Mdlle. Tietjens in the character of *Fides*, and the failure of Signor Mongini as *Jean de Leyden*; more extraordinary because the music of *Fides* is out of the register of Mdlle. Tietjens, and that of *Jean*, in the register of Signor Mongini. On the second representation of the Opera, Signor Tamberlik replaced Mongini, to the great satisfaction of the audience. True to the announcement, no extra nights have been given.

### PHILHARMONIC SOCIETY.

THE last concert of the present season, which took place on the 28th June, was one of the best of the series. The performance opened with a very excellent rendering of Beethoven's "Leonora" Overture. The next instrumental piece was Spohr's "Dramatic" Concerto, for the violin, which was played with a thoroughly intellectual appreciation of the composer's meaning by Herr Ludwig Straus, and warmly applauded, as it deserved to be. The performance of Dr. Bennett's Pianoforte Concerto in C minor, by Madame Arabella Goddard, was a highly interesting event, in the first place, because it afforded the audience an opportunity of hearing a fine work, finely played; and in the second place, because it proved to the Prince and Princess of Wales, and "the rest of the Royal family" who were present, that a great English pianist at a great Musical Society chooses, of her own free will, a composition by an Englishman, and endeavours, with all the energy of a true artist, to render it the justice to which it is entitled. We trust that the excessive merit of this Concerto, and its exceptionally excellent performance, may be recollected by the Royal visitors with as much pleasure as they assuredly will be by the rest of the hearers. Mr. Cusins' Overture, "Les Travailleurs de la Mer," contains good dramatic feeling, and is well instrumented. It is intended to illustrate the principal incidents in Victor Hugo's novel of the same name; and, although descriptive music is seldom effective, the applause with which it was greeted was in the highest degree encouraging. Mendelssohn's "Italian" Symphony, and Weber's "Jubilee" Overture, were the other orchestral works. The vocalists were Madame Trebelli-Bettini and

Signor Bettini, both of whom were thoroughly successful, the lady being encoined in "Non più mesta." Mr. Cusins conducted with his accustomed care.

### ROYAL ACADEMY OF MUSIC.

THAT no Institution is more thoroughly deserving of the support of the Government than the Royal Academy of Music was proved beyond doubt by the excellent Concert of the pupils, which took place at the Hanover Square Rooms, on Saturday morning, the 24th ult. In every respect this was one of the most interesting performances lately given by the Academy, for not only were the executants of the highest promise, but several of the compositions by the students were more than ordinarily attractive. The first movement of Mr. Wingham's Symphony in D minor is well written, and instrumented with much skill. There is method in the treatment of the themes, which amply proved that a good system of training had been brought to bear upon his natural talents. The Quartet, "Wake, dearest love," by Mr. Richards (student), is effective, and was well sung by Miss Goode, Miss Greenaway, Mr. Shakespeare, and Mr. Parry. Miss Lanham's singing of Beethoven's "Know'st thou the Land," was marked by intelligence, and a real musical feeling which cannot fail to ensure her a bright future. The first and last movements of Bach's Concerto in C minor, for two pianofortes, followed, (in which Miss Field and Miss Salmon played with much precision and steadiness) and then Miss Marion Severn, who is gradually making a name out of the Academy, gave an effective rendering of "Ah! quel giorno." The execution of the first movement of Dussek's Pianoforte Concerto in B flat, by Miss Waite, was remarkable, considering the age of the performer—apparently not more than thirteen. No more genuine and deserved success was created during the whole morning; for apart from the neat manner in which the passages were played, there was a real style in her performance, and a clear conception of the meaning of the composer, quite refreshing to those who believe that artists should be trained to rely upon themselves, and not to aim at becoming cold copies of their masters. After Vacca's Recitative and Air, "Ah! se tu dormi," well sung by Miss R. Jewell, a Motett by Mr. Alwyn (student), was given, which, although unequal, contained some of the best "young" writing we have heard for some time, especially in the chorus, in eight parts, "Hosanna in the highest." Mr. Shakespeare, in the first movement of his Pianoforte Concerto in C, fully sustained the high reputation he has acquired in the Institution, both as a composer and an executant; Miss Ferrari displayed an excellent voice and most refined style in "Bel Raggio"; and in the unaccompanied part-song "Scattered flowers," by Shepherd (student), there was much to commend. Another excellent performance was the first movement from Schumann's Pianoforte Concerto in A minor, by Miss Linda Scates, which created a marked effect, and was most deservedly applauded. Miss Christian's singing in Macfarren's "Christmas Cantata," was scarcely like that of a student. So much artistic feeling and truth of expression, allied to an excellent and sympathetic voice, seemed to take the audience by surprise; and at the end of the composition, she was recalled, amidst enthusiastic applause. Cipriani Potter's two "Pezzi di Bravura," were excellently played on the pianoforte, by Miss Vokins; and after Spohr's Trio, "Night's ling'ring shades," well given by Miss Ferrari, Miss R. Jewell, and Miss Severn, another composition by a student (Mr. Brion), "Praise the Lord," proved unmistakably that a talent is fast rising in the Institution which must soon assert itself. Between the parts, Mr. Bernard, one of the Directors of the Academy, spoke a few words in its praise; and then the prizes were distributed by Mrs. Gladstone, the names of the recipients being announced by the Principal, Professor Sterndale Bennett, to whose unwearied exertions the excellent position of the Institution is mainly owing. The prizes were awarded as undermentioned:

Silver Medals.—Misses Severn and Scates, and Mr. Alwyn.

Bronze Medals.—Misses Lanham, Waite, and Field; Messrs. Richards and Wingham.

Books.—Misses Christian, Sophy Ferrari, Jessie Ferrari, Newman, Pocklington, Salmon, Mary Taylor, and Vokins, Messrs. Parry, Shepherd, Cook, and Beardwell.

Letters of recommendation to those who already have received silver medals.—Miss Rebecca Jewell, and Messrs. Shakespeare and Kemp.

The Concert was most ably conducted by Mr. W. G. Cusins.

A CONCERT, given by M. Jacques Blumenthal, on behalf of the Royal Society of Musicians, has proved so successful, that a cheque has been forwarded to the treasurer of the Institution for £250, in addition to which M. Blumenthal has become an annual subscriber of £5 to the Society. Such a disinterested act of kindness adds one more to the many evidences on record how deeply sympathetic and widely spread is the brotherhood of art.

AFTER some discussion, the Government grant of £500 to the Royal Academy of Music (which had been withheld for a twelvemonth), passed the House of Commons on Thursday, the 22nd ult.

THE arrangements for the forthcoming Musical Festivals are now completed. At Norwich the novelties will be a selection from a sacred work, by H. H. Pierson, called *Hezekiah*, and a sacred Cantata, *A Song of Praise*, by H. Hill. One of the most interesting features in the programme of the morning performances will be Spohr's *Fall of Babylon*, an Oratorio so rarely heard as to be almost new to many of the present generation. Rossini's *Messa Solennelle* and Handel's *Dettingen Te Deum* will also be included in the evening performances; and on the last day, as usual, Handel's *Messiah* will be given. The principal works at the evening concerts will be Mendelssohn's *Hymn of Praise*, and Handel's *Acis and Galatea*. The vocalists engaged are Madlle. Tietjens, Madlle. Ilma de Murska, Madame Talbot Cherer, Madame Patey, Madame Trebelli Bettini, Signori Bettini and Foli, Messrs. Vernon Rigby, W. H. Cummings and Santley. Conductor, Mr. Benedict. Mr. Sullivan's new work, *The Prodigal Son*, will be anxiously expected by all interested in that young composer's career, and will, indeed, be the only novelty at the Worcester Festival. *Elijah*, a selection from *Judas Maccabeus*, Rossini's *Messa Solennelle*, Mendelssohn's *Hymn of Praise*, and the *Messiah*, will be the other works at the morning performances; and the evening concerts, in the College Hall, will include Barnett's Cantata, *The Ancient Mariner*, Mendelssohn's *Walpurgis Night*, and several operatic selections. The principal vocalists will be Madlle. Tietjens, Madame Lemmens-Sherrington, Madame Trebelli-Bettini, Madame Patey, Mr. Sims Reeves, Signor Bettini, Mr. Vernon Rigby, Mr. Santley and Mr. Lewis Thomas; organist, Mr. Townshend Smith; pianist, Dr. Wesley, and conductor, Mr. Done. At Norwich, the Festival commences on the 30th inst., and at Worcester, on the 7th September.

OUR prediction respecting the amalgamation of the two Italian Opera houses has already been verified; for, although the present season has come to an end without any serious dissensions being made public, it is confidently asserted that a formidable opposition, including nearly all the principal vocalists, and most, we believe, of the members of the band of the Royal Italian Opera, will be started next year. Whatever may be the fate of this enterprise, the experience of a single season has fully proved that a monopoly such as we have been subjected to must be highly detrimental both to art and artists.

MISS AGNES ZIMMERMANN gave a morning Concert at the Hanover Square Rooms, on the 26th June, when a very excellent selection of chamber music was

## The Lord is my Shepherd.

August 1, 1869.

## FULL ANTHEM.

London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 35, Poultry (E.C.).

G. A. MACFARREN.

Psalm cxlii. verses 1, 2, 3, 4 and 6.

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TREBLE.   
ALTO.   
TENOR   
(sopr. lower).   
BASS.   
ACCOMP.

The Lord is my Shep-herd, I shall not want, The Lord is my  
The Lord is my Shep-herd, I shall not want, .. The Lord is my  
The Lord is my Shep-herd, I shall not want, The Lord is my  
The Lord is my Shep-herd, I shall not want, The Lord is my

*p*

Shep-herd, I shall not want. He maketh me to lie down . . . in green . .  
Shepherd, I shall not want. He maketh me to lie down . . . in green  
Shep-herd, I shall not want. He maketh me to lie down in green . .  
Shep-herd, I shall not want. He ma - keth me to lie down in green

*cres.* *cres.* *cres.* *cres.* *cres.* *cres.*

pas-tures, He leadeth me, He leadeth me be-side the still wa-ters, He re-  
pas-tures, He leadeth me be-side the still wa-ters, He re-  
pas-tures, He leadeth me be-side the still wa-ters, He re-  
pas-tures, He leadeth me be-side the still wa-ters,

*p*

*mf*

stor-eth, re - stor - eth my soul, He leadeth me in the paths, the paths, of

stor-eth, re - stor-eth my soul, He leadeth me in the paths, the paths of

stor-eth, re - stor-eth my soul, He leadeth me in the paths, the paths of

*p*

re - stor - eth my soul, the paths of

*p*

righteousness, for His Name's .. sake, His Name's sake. Yea, though I

righteousness, His Name's sake. Yea, though I

*p*

righteousness, for His Name's .. sake, ... Name's sake. Yea, though I

*p*

righteousness, for His Name's sake, His Name's sake. Yea, though I

walk thro' the val - ley of the sha - dow of death. Yea, though I

walk thro' the val - ley of the sha - dow of death. Yea, though I

walk thro' the val - ley, Yea, though I

walk thro' the val - ley of the sha - - - dow of death. Yea, though I

walk thro' the val - ley of the sha - dow of death. I will fear no e - vil,  
 walk thro' the val - ley of the sha - dow of death. I will fear no e - vil,  
 walk thro' the val - ley, I will fear no e - vil,  
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 for Thou art with me, Thy rod and Thy staff, Thy rod and Thy staff, Thy  
 for Thou art with me, Thy rod and Thy staff, Thy rod .. and Thy staff, Thy  
 for Thou art with me, Thy rod and Thy staff, Thy rod and Thy staff, Thy  
 Thou .. art with me, Thy rod and Thy staff, Thy rod and Thy staff, Thy  
 rod and Thy staff they com - fort me. Sure - ly  
 rod .. and Thy staff, .. they com - fort me. *mf* Sure - ly  
 rod and Thy staff, they com - fort me, they com - fort me. *p* Sure - ly  
 rod, and Thy staff, they com - fort me. Sure - ly  
*mf* *p*

sure - ly good - ness and mer - cy shall fol - low me all the days of my  
sure - ly 'good - ness and mer - cy shall fol - low me all the days of my  
sure - ly good - ness and mer - cy shall fol - low me all the days of my  
sure - ly good - ness and mer - cy shall fol - low me all the days of my.

life, and I will dwell in the house of the Lord for e - ver, I will dwell in the  
life, and I will dwell in the house of the Lord for e - ver, I will dwell in the  
life, and I will dwell in the house of the Lord for e - ver, I will dwell in the  
life, and I will dwell in the house of the Lord for e - ver, I will dwell in the

house of the Lord for e - ver, for e - ver, for e - ver.  
house of the Lord for e - ver, for e - ver, for e - ver.  
house of the Lord for e - ver, for e - ver, for e - ver.  
house of the Lord for e - ver, for e - ver, for e - ver.

A Folio Edition of this Anthem is published by Novello, Ewer and Co., price 1s. Separate Vocal Parts, 6d.

given. This young artist has been lately so prominently before the public, and her exceptional talent as a first class pianist has been so generally acknowledged, that we need do no more than say that she fully sustained her reputation on the present occasion, playing Mendelssohn's *Fantasia* in F sharp minor, especially, with even more than her usual energy and brilliancy. The concerted pieces were Beethoven's *Sonata* in C minor, for pianoforte and violin, Schubert's *Rondeau* in B minor, for the same instruments, and Schumann's three *Fantasia-stücke*, for pianoforte and clarinet. In these pieces she was assisted by Mr. Henry Holmes (violin), and Mr. Lazarus (clarinet). Sterndale Bennett's graceful "Rondo *Piacevole*," and some pieces by Brahms, were included amongst Miss Zimmermann's solos, in all of which she exhibited not only the most facile execution, but the utmost refinement of expression. Madlle. De Facius and Mr. W. H. Cummings were the vocalists, the gentleman singing the Concert-giver's song, "The Exile," with marked effect.

MR. JOHN THOMAS's annual Concert, at the Hanover Square Rooms, on the 1st ult., was attended by a large and fashionable audience. The harp performance of the Concert-giver was of course the principal feature in the programme; and well as he always plays, we have scarcely ever heard him more successful than on the present occasion. Two solos, "La Meditation," and "L'Esperance," and a new duet from *Faust*, for harp and pianoforte (in which he was ably assisted by Mr. Benedict) were amongst the best of Mr. Thomas's performances, the latter piece being the joint composition of the executants. Miss Edith Wynne, Miss Megan Watts, Miss Elena Angèle, M. Jules Lefort, Messrs. Cummings and Lewis Thomas, were the vocalists; and Mr. Henry Holmes (violin), and Mr. J. Balsir Chatterton (harp), also lent valuable assistance. The conductors were Messrs. Benedict and Randegger.

MISS ELLEN JARMAN, pupil of Mr. Lansdowne Cottell, gave a Concert at St. George's Hall, on the 6th ult., when she displayed much talent as a pianist in several classical works, including the "Kreutzer" *Sonata*, in which she enjoyed the valuable co-operation of Mr. N. Mori. She was assisted by several of Mr. Cottell's pupils in the vocal department.

THE results of the examinations in Music, at the Society of Arts, which have lately been made known, show that Tonic Sol-fa pupils have repeated their successes of former years. In the examination which Mr. G. A. Macfarren conducts in Elementary Musical Composition, the paper may be worked either in ordinary or Tonic Sol-fa notation, and the examination is open on equal terms to students of every system, the Tonic Solfaists giving the prizes and paying the expenses of the examination. Only three out of the 55 certificates are, however, awarded to other than Tonic Solfaists. This does not detract from the value of the certificates, since they are records of positive and not comparative attainment. In Mr. John Hullah's examination, in the Theory of Music, conducted strictly in ordinary notation and nomenclature, both the prize-men, and half those obtaining first-class certificates, are pupils of Tonic Sol-fa teachers. This is the third year that both the prizes have gone to this school of music.

MR. WILLIAM BEAVAN lately gave a Concert at the Assembly Rooms, Eyre Arms, for the benefit of the Widow and Orphans of the late incumbent of St. Mary's, Kilburn, (the Rev. G. R. Adam). He was assisted by the following artists: Miss Edith Wynne, Madlle. Enequist, Madame Florence Lancia, Miss Katherine Poyntz, Miss Fanny Holland, Miss Abbott, Miss J. Royd, Senor di Montis (amateur), Mr. Stanton, Signor Tito Mattei, Mr. J. F. Barnett, Herr Buzian, Mr. Lazarus, Mr. T. H. Wright, Signor Pezze, Signor Bevnigiani, Mr. J. Beavan, Mr. Barth, &c. Mr. W. Beavan's Choir gave, with other

works, an excellent rendering of Schubert's Cantata, *The Song of Miriam*, Miss K. Poyntz, in the solo, highly distinguishing herself. The Concert was largely and fashionably attended, and was a decided success.

By a bundle of programmes lately forwarded to us from Philadelphia, we see that the "Orchestra Matinée," given under the direction of Carl Sentz and Mark Hassler, on Saturday afternoons, have been of a character eminently suited to elevate the taste for music amongst the inhabitants of this city. A first class symphony has been performed at each Concert; and the lighter portions of the selection have always been carefully considered. Mendelssohn's "Reformation Symphony," the "Cornelius March," by the same composer, and Schubert's "Unfinished Symphony" have been amongst the most attractive features at these entertainments, the success of which should embolden some artistic capitalist to attempt a series of similar Matinées in our metropolis.

THE North West Temperance Association gave an entertainment at Milton Hall, Kentish Town, on the evening of Tuesday, the 6th ult., which was highly successful. The Kentish Town Union Notation Choral Society, under the conductorship of Mr. R. Semple, sang some glees and part-songs in excellent style. The part-songs "Savourna Deelish," and Hume's "Now at moonlight's fairy hour," were especially well rendered. The duet, "O lovely peace," sung by the Misses White, and the "Nightingale," by Miss Edwards, were much admired, the latter receiving a well-merited encore.

AN Account of the Music performed at the opening of the Church of St. John the Evangelist, at Hankow, may interest some of our readers; and we, therefore, insert a press-copy of the choir directions on the occasion, which has been forwarded to us by a correspondent.—*Opening of the Church of St. John the Evangelist*.—There will be no voluntary; but, as soon as the bell ceases ringing, the chorus, "Lift up your heads," will be sung. *The Venite* to the "Grand Chant," sung as follows: verses 1 and 2, Full; verse 3, by the Decani (reading-desk side); 4, by Cantoris (organ side); Gloria Patri, Full. Gloria to Psalms, Full. *Tu Deum*, Jackson, Full. *Jubilate*, No. 6, Mercer; sung as *Venite*. Anthem, after Third Collect; "Comfort ye my people;" "Hallelujah Chorus." During the solo, the choir will please remain seated. Hymn 51, Mercer, verses 1, 2, 5, 6; verse 1, Full; 2, Decani; 5, Cantoris; last, Full. *Responses to Commandments*, Mendelssohn, Full. *Gloria before Gospel*, Dextology after, No. 2, Mercer, Full. Hymn 387, Mercer, verse 1 and 4, Full; 2, Decani; 3, Cantoris.

WE have received a letter from a correspondent, who signs himself "A poor lover of Music," complaining that Concert Tickets are, as a rule, bought up by agents, and sold to the public at a price far beyond that advertised by the Concert-giver. There is nothing new in this. Mr. Charles Dickens, during his readings in America, told his audience that he should be glad to appear some evening before a comparatively empty room, if the public, by refusing to purchase tickets at an advanced rate, could thus throw them upon the hands of those who lived by such a system. We should be glad if a remedy like this could be tried in London; for assuredly the evil is rapidly spreading.

MR. LORAINÉ, whose name was for many years associated with the publications of Messrs. Novello and Co., the words of several of the Masses of Haydn, Mozart, &c., and the English text of Spohr's *Last Judgment* (in which he was assisted by Miss Emily Gregg), having been supplied by him, died on the 27th April last, aged 77 years, and was buried in Salcombe Regis Church-yard.

**Rebichus.**

NOVELLO, EWER AND CO.

*Three Offertoires for the Organ.* By Robert Hainworth.

We were, at first sight, inclined to doubt the appropriateness of the title of these voluntaries; for, in our experience, it is not the "use" in the services of the Church of England to have voluntaries played during the collection of alms, but rather to sing or say one or more of the offertory sentences. But, on the other hand, it may be said the word offertoire has lately acquired a secondary signification to which it had originally no claim; and that, which was at one time called an offertoire from its position in the service, has now become the representative of a certain style or class of music.

We are not disposed, however, to question the claims of these offertories to the title of well written, and still less, pleasing, pieces; for they possess both these qualities in an eminent degree, added to which they are easy and effective. To amateurs and country organists who fancy Bach hard and dry, and the larger offertories of Lefébure-Wely difficult of attainment, these works will be a real boon; as much from their being pretty and effective, as from their being easy to execute. We have seen large quantities of arrangements and compositions published of the highest degree of difficulty, and suited to organists of the first class; but, until quite lately, second-class players had been left altogether uncared and uncatered for. It is to this class Mr. Hainworth addresses himself, and we are much mistaken if the response be not more than usually satisfactory.

*A Juvenile Album; containing Eight Characteristic Pieces, for the Pianoforte, for Four Hands; intended to be played by Master and Pupil.*

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| No. 1. <i>Hector.</i> | 5. <i>Master Jackey.</i> |
| 2. <i>Victorine.</i>  | 6. <i>Evangeline.</i>    |
| 3. <i>Willie.</i>     | 7. <i>Sydney.</i>        |
| 4. <i>Mary.</i>       | 8. <i>Grace.</i>         |

Composed by Berthold Tours.

MR. TOURS has wisely, we think, abstained from imitating the style of titles so successfully illustrated by Schumann in his "Kinderscenen," and, more recently, by Moscheles in his duets called "Domestic Life;" instead of attempting to describe incidents of juvenile experience, as these composers have done, he has christened his duets with the names of the inmates of an imaginary nursery, whose several characteristics are presumed to dictate the nature of the pieces. The *Primo* of these duets is almost entirely confined to the five finger position; but so cleverly are the harmonies varied in the *Secondo* (the part designed for the teacher), that few casual listeners would be aware of the manner in which they are written. In No. 1, "Hector," the military aspirations of the juvenile warrior are admirably represented; and we almost fancy that we can see him marching to the sound of a toy-drum, and armed to the teeth with a blunt sword and a pop-gun. No. 2, is a flowing melody, in  $\frac{3}{4}$  rhythm, easy to play, and useful for compelling the young pianist to phrase the subject against the triplet accompaniment. No. 3, is a capriciously written Polka, in which much ingenuity is shown; the hand of the first player remaining on the white keys in one position, whilst the *Secondo* carries the simple theme into the subdominant, with a semiquaver accompaniment. No. 4, is an exquisitely tender subject in A minor, but ending most effectively with a major chord. There is a quaint character about the opening of this melody which pleases us immensely; and the harmonies are throughout thoughtful and effective. No. 5, has a pert subject in consonance, no doubt, with the nature of "Master Jackey," who has evidently a will of his own, which is not to be disputed. The obstinacy with which he continually jerks out the G shows a strength of character much to be admired, save by those who have the charge of him. No. 6, is an excellent contrast with the last mentioned piece. "Evangeline," is

evidently an amiable and loving child; and may, if she be so inclined, do much towards softening the nature of her turbulent brother. No. 7, is scarcely so much to our mind as the other pieces; but the harmonies are carefully considered, and the tranquil subject, if well played, may be made effective. No. 8, is a graceful waltz, extremely melodious, and full of excellent points. Musically speaking, we think this the best of the duets, although little is attempted in either part. The piece is in C major, but some effective modulations are introduced. One phrase, which occurs near the end, in A flat major, returning after eight bars, into C, is extremely beautiful. These duets are all published separately; but, as we have already indicated, the contrast of styles exhibited in the several pieces will always make the entire book a highly acceptable present to children.

*Six Four-part Songs.* Composed by George B. Arnold, Mus. Doc. Oxon.

- No. 1. *Music, when soft voices die.* Poetry by Shelley.
2. *Tricks of Love.* Poetry imitated from Chaucer.
3. *Farewell.* Poetry by A. J. W. Duff.
4. *Live like the Rose.*
5. *Thou soft flowing Avon.* Poetry by Garrick.
6. *No jewell'd beauty.* Poetry by Gerald Massey.

PART-SONG writing in the present day is, perhaps, growing a little too fast to be healthy. The fact is, that the poverty of a melody is so often concealed by being nicely harmonised in four parts, and sung without accompaniment, that many hearers are lulled into the belief that they have been listening to a composition of much merit, when in truth it may be merely a tolerably satisfactory student's exercise. With regard to the songs before us, we may say that although there is much to admire in many of them, they do not sufficiently command the attention to ensure more than a recognition of the careful and musicianlike manner in which they are treated. No. 1, for an Alto, Tenor, and two Bases, is a smoothly written melody in thorough sympathy with the words. The voice-parts flow throughout gracefully; and some chromatic progressions in the Bases have a good effect. No. 2, for an Alto, two Tenors and a Bass, is a fair attempt to realise the quaint character of the poetry. There is point in the manner in which the voices answer each other, especially where "Look sharp, take care," after being repeated (*accelerando*), rests upon a diminished seventh on C sharp, the Alto sustaining the high G. The Bass solo, "The blind eat many a fly," makes an unexpected, and highly effective conclusion to the verse. This is unquestionably the best of the six songs. No. 3, for Treble, Alto, Tenor and Bass, is a well harmonised melody, in E major, easy to sing in every part, and remarkable for passing over the words, "The carol of the lark," without a sudden rush into the leger lines for the treble voice. We particularly admire the change into C major, a transition which gives much force to the words. No. 4 has an expressive theme, to some lines unacknowledged by any author. Like No. 3, it is written for Treble, Alto, Tenor and Bass; and some good effect is obtained by occasionally giving an entire phrase to three voices (Alto, Tenor and Bass), the Treble always joining them at the end of each verse. In No. 5, Garrick's words have been set to a *cantabile* theme, which, if not very striking, is at least appropriate to the poetry. This song is also written for Treble, Alto, Tenor and Bass; and the parts lie comfortably within the range of all the voices. No. 6 is for an Alto, two Tenors and a Bass. There is much brightness in this melody; and, if well sung, it may be made effective. The lengthening out of the last phrase, gradually mounting to the high A in the Alto, is a noteworthy point. As we have already said, these compositions, although scarcely laying claim to any decisive originality, are obviously the work of a thoroughly accomplished musician; and, moreover, of one who understands the poetry he is composing.

1. *The Sea hath its pearls.* Song. Words from the German, by H. W. Longfellow.
2. *To Blossoms.* Song. Words by Herrick.
3. *Oh! say not Woman's Love is bought.* Song.
4. *How shall I picture thee, Ladye fair?* Song.
5. *A Wish.* Song. Words from the German, by Dr. H. W. Dulcken.
6. *Stars of the Summer Night.* Serenade. Words by H. W. Longfellow.

Composed by Berthold Tours.

THESE SIX SONGS, by a composer who is gradually and legitimately making his way in public estimation, will have no charm for the admirers of the maudlin school of vocal writing, with which we have lately been nauseated. There is real musical feeling pervading all Mr. Tours' works; and if the manner in which the accompaniments in the compositions before us are woven in with the voice parts should give some little trouble to those who have directed their attention entirely to the conventional ballads of the day, we can assure them that it will be trouble well bestowed. "The Sea hath its pearls," has an excellent melody, with a flowing quaver accompaniment, which obstinately continues, even when the voice is at rest. There is much character throughout this song; and the modulations, although somewhat frequent, are never unduly forced. "To Blossoms," is a successful setting of Herrick's beautiful words, the expressive theme, in D minor, being admirably contrasted with an accompaniment, which twines around it with loving grace. This song will require an accompanist in perfect sympathy with the vocalist to give it due effect. No. 3 is as healthy a specimen of an unpretending song, well accompanied, as we have seen for some time. The theme is exceedingly simple; but it is so enriched by skilful and appropriate harmony as to render it in the highest degree attractive. The chromatic chords have the great merit of colouring the phrases, without in the slightest degree interfering with the flow of the melody; and vocalists will be glad to find that the words are set throughout with due regard to the accent. We are scarcely as much pleased with No. 4, although both melody and accompaniment show that the composer can never write mere common-place. The melody is not very striking; but a change from A major to F has a good effect; and the return to the original key is exceedingly well managed. No. 5 is a plaintive theme, with a characteristic syncopated bass. The song is simple in construction, as it should be to express the feeling of resignation conveyed in the poetry. The sudden minor chord, on the words "dared I not," is plaintive in the extreme. No. 6, to Longfellow's poetry, is a commendable attempt to set some verses which are in themselves so musical as to have tempted many composers to undertake the same task. Mr. Tours has composed a graceful little Serenade, which a good tenor singer may make extremely effective. The phrase "She sleeps," is treated with much delicacy and refinement; the lengthening out of the word "She" for the entire bar, against the moving accompaniment, is an exceedingly happy idea; and the interrupted close prolongs the final sentence with a lingering beauty thoroughly in consonance with the words.

LAMBORN COCK, ADDISON AND CO.

*Three Duets for the Pianoforte.*

- No. 1. *Esquisse.*
2. *Serenade.*
3. *Bolero.*

Composed, and dedicated to her Children, by Lady Thompson.

THESE charming contributions to the store of good music for young players will be welcomed by all who feel how important it is that the taste, as well as the fingers, should be carefully cultivated at a time when the mind is most ready to receive and retain impressions. Lady Thompson—better known as Kate Loder, the name under

which she earned her reputation both as a pianist and a composer—is one of the brightest ornaments of the Royal Academy of Music, in which Institution she received her education; and it is gratifying to find that, although she has now retired into private life, her sympathies are with the art which she has done so much to elevate and adorn. No. 1, an elegant little sketch in A minor, is excellent as a study both for touch and phrasing. The *Secondo* is simply written; but so skilfully woven in with the *Primo*, as to compel that sympathy between the two performers which is indispensable in duet playing. The change into F major is extremely effective; and after the return to the subject, in the original key, the pertinacity with which the minor second of the scale is used cannot fail to be observed, even by the young players for whom these pieces are specially designed. No. 2 is a flowing and melodious subject, in  $1\frac{2}{2}$  rhythm, the *Secondo* moving in triplets throughout. Unpretentious as this little duet is, every phrase is instinct with true musical feeling; and played with the refinement of touch which the theme demands, it is certain to please wherever it is heard. No. 3 is full of character, and composed in the true spirit of a Bolero. It begins and ends in G minor; but the sudden transition into the Tonic major is charmingly fresh; and like all duets written by artists, the *Secondo* is not merely an attendant upon the *Primo*. These graceful little pieces so thoroughly recommend themselves that we need do little more than call the attention of professors to their publication, feeling convinced that wherever they are introduced, the pleasure to teacher and pupil will be mutual.

*Sonnets and Songs without words, for the Pianoforte.*  
By C. Hubert H. Parry. Book 2.

- No. 1. *Resignation.*
2. *L'Allegro.*
3. *Il Penseroso.*

GRACEFUL and well written as are these pieces, there is scarcely sufficient interest in the subjects to tempt the player onward. Of the three, we prefer the first, which has a calm theme in sympathy with the title, and moreover is not too much prolonged. The second piece has a well marked subject for the left hand, with a light accompaniment for the right, a melody afterwards being played, with a semiquaver accompaniment for both hands. No. 3 has some extensions which will require to be well studied. The harmonies in all these pieces are occasionally somewhat overlaid; but they are generally correct, and treated with the skill of a practised musician.

*Twilight Reveries; for the Pianoforte.*  
*Fairy Flowers. Morceau de Salon, pour Piano.*

Composed by Frederick H. Cowen.

MR. COWEN'S Reveries are difficult to play, but they contain passages of much grace. We presume that Reveries are allowed to be somewhat discursive; and we may say that advantage is taken of this privilege in the present instance. Moreover, in the first piece the hands get terribly in the way of each other where the triplet passages occur. We infinitely prefer the second Reverie, which is better music, and much more intelligible, although we would willingly dispense with many of the extensions, which occasionally add to the difficulty of performance without increasing the effect in proportion. "Fairy Flowers" is an elegant little piece, which should find favour with all who possess elastic fingers and a refined touch. The opening subject is extremely fantastic and pleasing. The *cantabile* theme, in D flat, forms an agreeable contrast; and although perhaps somewhat suddenly broken off, the short relief it affords from the rapid semiquaver passages which precede and follow it is exceedingly grateful. The recurrence of the original subject has a good effect; and a *coda* winds up this sparkling composition with much brilliancy. Judging from the pieces before us, we should most unhesitatingly say that Mr. Cowen has more talent for writing light

Mazurkas than Reveries; but why, may we ask, should a piece with the English title "Fairy Flowers," be called a "Morceau de Salon, pour Piano"?

*Maiden's Flower Song.* The Words from "The After-glow."

*The Swallow.* Song. Ditto.

*The Owl.* Song. Ditto.

*I Sing because I Love to Sing.* Two-part Song. Ditto. Composed by Ciro Pinsuti.

SIGNOR PINSUTI has the art of writing well for the voice; and his music, even when it is not strikingly original, is never dull or commonplace. "The Maiden's Flower Song" is a charmingly fresh composition, and is certain to become a general favourite. The character of the words is most faithfully reflected in the melody, and the accompaniment is appropriately light and playful throughout. The change into E minor, and, after the double bar, the sudden transition from D major into B flat, are really excellent points in this graceful song. "The Swallow" is another clever little composition, in which the bird does not unduly obtrude himself, and, indeed, may even be welcomed as a cheerful companion. The shake on E flat in the accompaniment, whilst the voice carries on the melody, is extremely effective. "The Owl" is one of Mr. Santley's songs; and, although full of character, it is scarcely a character which we admire. As a rule, descriptive songs are dangerous compositions to undertake; and in this case, notwithstanding the clever and musicianlike passages running throughout the accompaniment, we think the composer has scarcely been so successful as in the more simple songs we have noticed. The changes of key are, however, most judiciously managed; and a dramatic vocalist, aided by a good accompanist, may make the song attractive. The two-part song, "I sing because I love to sing," is a favourite specimen of Signor Pinsuti's simple part-writing. The melody is extremely elegant, and two singers who can sympathise with each other will be certain to make this composition please an audience.

JOSEPH WILLIAMS.

*God speed the Galatea.* National Song, with Chorus ad lib. Written and composed by Alfred B. Allen.

NATIONAL SONGS are multiplying; and it appears exceedingly probable that in a short time every Prince will have a composition to himself. The Prince of Wales has already been "blessed" to his heart's content in music; and our "sailor Prince" is now coming in for his share. Whether Mr. Allen is desirous that the prayer for the safety of the Galatea, "wherever she must sail," should be universally used, we do not know; but in his poetry he confines it to "every town and vale," so that a village on the top of a hill is not called upon to be loyal. Musically, the composition before us is not to be criticised. It is full of plagiarism, mostly from "God bless the Prince of Wales"; and we only mention its publication as a sign of the times. Much as we admire patriotism and nationality, we cannot but think that a personal musical tribute to each member of the Royal Family is scarcely a thing to be encouraged.

C. LOSSDALE.

*Take, oh take.* Page's Song from *Measure for Measure*. Words by Shakspeare. Music by C. A. Macrone.

THIS song forms No. 7 of the "Shakspeare Vocal Magazine," and is obviously the composition of one who earns her right to enrol herself amongst its contributors by a deep sympathy with the poetry she undertakes to illustrate. The melody is, perhaps, written for a tenor, as we perceive it has been sung by Mr. Benson, but it would be equally effective for a contralto. It is an exceedingly graceful song, and the harmonies are throughout unobtrusive and thoughtful. A point worthy of observation is where the voice part is lengthened out to the words "Bring again" upon the dominant harmony, and drops

afterwards to the tonic minor. This composition should be a favourite with vocalists who aspire to sing Shakspeare's poetry, wedded to appropriate music.

DUFF AND STEWART.

*My dear Village Bells.* Song. Words by Henry Beales. Music by Claudius H. Coultery.

FROM the mass of songs pressed upon us for review, we select this one as a really good composition by a thoughtful musician, and an earnest disciple of a pure and legitimate style of writing. We conscientiously recommend this song to all vocalists who love a genuine English ballad; and feel much pleasure in recording the fact of Mr. Cummings' having already testified his appreciation of the composition by singing it in public. Both melody and accompaniment do equal credit to Mr. Coultery; and we counsel him to persevere in a style of composition for which he has evidently much talent.

### Original Correspondence.

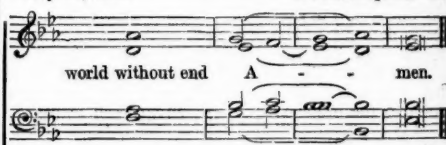
TO THE EDITOR OF THE MUSICAL TIMES.

DEAR SIR,—With reference to the letter in last month's number of your excellent paper, I have to say that, in my opinion, two cadences at the end of the "Gloria Patri," would be monotonous in proportion to the number of Psalms appointed in succession; and that the ever-varying cadence is an advantage, artistically, in a service which has the same cadence repeated many times, under any circumstances, in the Prayers, whether plagal or otherwise. The want will, perhaps, be met by my illustration, where it will be found that the last two bars are taken slower (the usual half pace), which, with the different pointing of the words—a reminiscence of the services at New College, Oxford, in 1861—I have adopted in an American Psalter, now in course of preparation by

Yours, sincerely,

JAMES PEARCE, Mus. Bac., Oxon.  
Of Philadelphia, U.S.

July 18, 1869.



TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I beg leave to correct some mistakes made by the writer whose review of *The Supplemental Hymn and Tune Book* appears in the *Musical Times* of this month.

After noticing that in my setting of the Hymn "The foe behind," "each verse has been most accurately timed in minutes and seconds," and "the whole then carefully cast up;" and the writer says "after which, we have a number of alternative naturals and other signs," (the italics are mine). Permit me to say this is not the case; there is not one single alternative accidental natural, sharp, or flat, to be found from the beginning of the tune to the end. I may say further, that of three superfluous accidentals which appear, two escaped erasure by mere oversight, and the other—inserted parenthetically—occurs at a point where my intention might not unreasonably be questioned, even by musicians. As the writer does not state that any of the "other signs" used are uncommon or unnecessary, I proceed to notice what he adds, viz.:—"not forgetting an alternative accompaniment which tends materially towards running the Hymn Tune to the unconscionable length of sixteen pages." Allow me to say, that the Hymn Tune was all "set up," and ran into precisely the same unconscionable number of pages before the alternative accompaniment was composed, the addition thereof merely resulted in the deepening of pp. 253-5, which, in the original proof in my possession, appear uniform with the four succeeding pages.

Your insertion of this in your next number will much oblige,  
Yours faithfully,

JOHN C. WARD.

11, King Henry's Road,  
Regent's Park, N.W.

June 16, 1869.

#### TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Before replying to Mr. Ward's statements, I should be glad to understand them—a matter I find of some little difficulty. For example, what is the meaning of the two following phrases? "Permit me to say there is not one single alternative accidental—natural, sharp, or flat to be found from the beginning of the tune to the end," and "I may say, further, that of three superfluous accidentals which appear, two escaped erasure by mere oversight, and the other—*inserted parenthetically*—occurs at a point where my intention might not unreasonably be questioned, even by musicians." In my experience I never yet met with a parenthetical accidental, and I may add an assurance that had I done so, it could not fail to have caused me at once to question the intention of the composer.

For the rest, I will merely give some instances of Mr. Ward's manner—"parenthetically" premising that Hymn Tunes are generally intended for the use of the unlearned, and therefore simplicity is a desideratum. Instead of the terse and well understood term Full, he places "DECANI and CANTORIS" at the head of the first verse, and underneath he adds "MEN only, in unison." Near the end of the same verse is a natural in brackets (the parenthetical accidental no doubt), after which the "Tenors and Basses" are requested to "go to Bass stave,"—also parenthetically. This is for the second verse which is marked "Full, in harmony." In the middle of the third verse there are some alternative small notes, with the additional remark "small notes ad lib." The next verse has the puzzling intimation "CHORUS CAN." Now, everyone knows what chorus means, and I am prepared to understand the abbreviation of Cantoris, but what the two signify in juxtaposition is more than I am able to make out. The verse following is simply marked "Dec." In the ninth verse "small notes ad lib." run through the entire verse, to which attention is called in the usual way. At verse ten, the Organist is enjoined to accompany on the "Gt. to Prin. (or Full),"—we suppose *ad lib.*, as usual—and he is also at liberty to choose between two alternative accompaniments which are nearly identical. These continue through the tenth and eleventh verses. Following this, "Dec." (or FULL), with the addition of "ff" and "Recur in tempo," appear all at the beginning of the twelfth verse, and after a few bars the "ff" is changed to "ff" and "Dec." (or FULL) to "CAN." (or FULL).

Finally, the last two pages of this extraordinary tune are almost wholly taken up with an alternative ending which, in itself, runs the composition out a whole page more than was needful.

I must now leave it with you, Mr. Editor, and your readers to judge whether the few remarks I made—which, on the whole, were complimentary to Mr. Ward—were in any degree unjust or inaccurate.

Yours, &c.,

THE WRITER OF THE NOTICE.

#### TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

#### To Correspondents (Continued).

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Again we must say to many correspondents who enclose us MS. compositions for correction, that we cannot give private lessons in a public Journal.

HARMONIUM.—We cannot give opinions upon musical instruments.

S. H. W.—The Sonata mentioned by our correspondent will shortly be published by Messrs. Chappell and Co.

MUSICUS.—Rimbault's "Harmonium Tutor," published by Messrs. Chappell and Co.

HARTE LYNTON.—We regret that we cannot advise our correspondent in the matter.

A LEARNER.—It is not absolutely necessary that there should be a syllable to every note; otherwise many of Bach's finest chorales would be found wanting in this particular.

W. S. H.—The "Studies," and most of the popular compositions of J. B. Cramer, are published by Cramer and Co., 210, Regent Street; but many of his works are out of print.

J.W.P.—We know nothing whatever of the publication mentioned by our correspondent.

ROSSINI.—The "Messe Solennelle," is published only by Messrs. Chappell and Co.

#### Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

AUCKLAND, NEW ZEALAND.—The second Concert of the Auckland Choral Society attracted a very large audience. Professor Sterndale Bennett's sacred Cantata, *The Women of Samaria*, was the principal feature in the programme, the performance of which appears to have been in the highest degree satisfactory. The local paper from which we derive our information upon this concert very properly comments upon the difference between the setting of the text in Dr. Bennett's work, and in Rossini's "sacred" composition the *Stabat Mater* (which formed the second part of the concert), and seems to infer that the taste of the better portion of the audience is gradually tending towards a love for that earnest and fervent religious music which can never be expressed by the aid of more tawdry phrases. Much of the success of the performance was owing to the exertions of Mr. J. Brown, who conducted with marked care and judgment.

CASTLE BLAYNEY, IRELAND.—A Concert was given, in the Town Hall, on Friday evening, the 2nd ult., which was well attended. The songs, choruses, and concerted pieces were admirably rendered and well received by the audience. The conductor, Mr. George E. Nixon, presided, with his usual ability, at the pianoforte.

DUBLIN.—The members of the Amateur Choral Society, connected with the Royal Hibernian Military School, gave their first Concert in the Dining Hall of the Institution, on Friday evening, the 2nd ult. The programme comprised selections from the works of the most eminent composers. Weber's *Aria*, "I'd weep with thee" (sung with much effect by Mr. Allan), and Wallace's "A father's love" (delivered with good feeling and expression by Mr. Harding), were worthy of particular mention. Altogether the concert was highly satisfactory, and reflected great credit on the conductor, Mr. MacLagan, organist of St. Jude's Church, to whose skill and perseverance the success of the concert was mainly owing.

ELY.—On Tuesday, the 22nd June, the "Choir Benevolent Fund" held its second meeting in the Cathedral, when a full choral service was performed, in which the choir of St. George's Chapel (Winchester), Peterborough Cathedral, and the Colleges of King's, Trinity, and St. John's (Cambridge), assisted the full choir of Ely Cathedral. The prayers were intoned by the Rev. W. E. Dickson, the Precentor. The *Cantate Domino* and *Deus Misereatur* were admirably sung to Attwood's music in D, the choirs of Peterborough Cathedral and King's College singing the verses. The Anthem, "The Wilderness" (Goss), was very effectively rendered by Messrs. Adams, Mason, and Briggs. After the service a collection was made in aid of the fund, which amounted to £32. The following Anthems were then sung: "Judge me, O God" (Mendelssohn), "In that day" (Elvey), the solos being given by Mr. Dyson, tenor. The next Anthem was a new one, composed by Mr. Goss, "O praise the Lord of heaven," the basses in which told with remarkable effect. Another new Anthem, "O clap your hands," for double choir, was then sung from the manuscript, the composition of Dr. Chipp; it was exceedingly well rendered, and a fine effect was produced by the first choir giving out the subject in unison, the second choir repeating it in harmony every few bars. "God is our hope and strength" (Green), was next sung by Messrs. Bilton, Mason, Poole, and Briggs. The whole was brought to a conclusion by the united choir singing the "Hallelujah" Chorus (Handel). Dr. Garrett presided at the organ, and Dr. Chipp conducted. The concert took place in the Corn Exchange (the weather

not being favourable for holding it in the Deanery Gardens), when some excellent songs and glees were sung. The proceeds of the concert, including the sale of books of the words, amounted to nearly £30, so that the whole receipts of the day were little less than £70, an improvement on the meeting four years ago.

**GLASGOW.**—On the 25th June, the prizes of the respected founder of the Ewing Lectureship on Musical History and Science in the Andersonian University, were distributed, in presence of a large number of students. Immediately after the prizes had been announced, Mr. John Ireland rose, and after warmly complimenting Mr. Brown (the Ewing lecturer during the past session), for the able manner in which he had carried on the class, presented Mr. Ewing (in the name of the students) with an elegant silver-mounted walking-stick, bearing a suitable inscription, which was accepted by Mr. Ewing in a few well-chosen remarks. On the 7th ult., the Western Musical Society gave an amateur dramatic and concert entertainment in the Assembly Rooms. The performers engaged in it acquitted themselves most satisfactorily. Special mention is due to Miss A. Bishop, who sang "The Last Rose of Summer," and also to Mr. Harrison Booth, who has a good tenor voice, which he uses with much care and judgment. His singing of "My love is like the red, red rose" was much admired.—The new monastic establishment, St. Francis Friary, was publicly opened on Sunday, the 11th ult., at 12 o'clock, noon. High Mass was celebrated, His Grace the Archbishop of Glasgow presiding. The sermon was preached by the Rev. Father Bertrand, O.S.F., from Genesis xxviii. 17. Mozart's Mass, No. 12, was rendered with much efficiency by a choir and orchestra numbering about fifty, including some of the first professionals in the city. There was also an evening service, when the following solos were admirably sung: Cherubini's "Ave Maria," by Miss Clara Villiers; Hummel's "Ave Virgo," by Miss Marie; Novello's "Sancta Maria," by Mr. Graham; and the "Et incarnatus" (Mozart, No. 12), by Mr. E. Oprey. Mr. D. Williams conducted; and the whole musical arrangements were under the entire direction of Mr. James P. Straney, choirmaster.

**HARROGATE.**—On Wednesday evening, the 7th ult., the new organ, built by Mr. Booth, of Wakefield, for the Congregational Church, was opened by W. T. Best, Esq., of Liverpool. A selection of sacred vocal music was also performed by an efficient choir; the principal vocalists being Mrs. Ratcliffe (Leeds), Miss Arnold (Harrogate), Messrs. Pearce (Ripon Cathedral), Parker, Benson, &c. (of Harrogate). There was a good congregation.

**HEREFORD.**—The members of the Choral Society gave their special meeting, on the 23rd June, in the College Hall. The work selected was Handel's Cantata, *Alexander's Feast*, which, although it severely taxed the powers of all the artists, both vocal and instrumental, was admirably performed. Miss Broad was highly successful in all her solos, especially in the air "With ravished ears"; and Miss L. Broad, in the recitative and air, "He sang Darius," was received with the utmost favour. The Rev. A. Robinson, the Rev. W. D. V. Duncombe, and Mr. Swire, were also thoroughly satisfactory in the difficult solos allotted to them; and the choruses were given throughout with a precision and vigour which reflected the highest credit upon the Society and its hon. director. There was a very good attendance.

**KETERING.**—Mr. Brook Sampson, organist of the parish church, gave a Concert, in the Corn Exchange, on the 5th ult., to a large and appreciative audience. The principal vocalists were Miss Hargreaves and Mr. Dodds, of Leeds, both of whom were highly successful. A choir of thirty voices sang several glees, part-songs, &c.; an amateur played two violin solos with much effect; and Mr. Brook Sampson, besides conducting the concert, played Thalberg's Tarantella, and Kuhl's Fantasia on "Kathleen Mavourneen." The concert is said to have been one of the best ever given in Kettering.

**MONTREAL.**—The last Concert of the Amateur Musical Society took place, on the 10th June, at the Mechanics' Hall, when several vocal and instrumental solos were given with much effect. This Society, under the able direction of Mr. Torrington, is progressing most favourably; and we have little doubt that if the members will lend themselves to the good work with the same commendable earnestness and self-denial which they have hitherto evinced, the success of the Union will be placed beyond a doubt.

**PORT ELIZABETH, SOUTH AFRICA.**—On Whit Sunday a full Choral Service was performed at St. Paul's Church, opening with the 219th Hymn, as *Introit* (Mercer's). *Venite, Psalms, Te Deum, Benedictus* (Gregorian), Anthem (Congreve), "I will greatly rejoice," a portion of which ("He hath clothed me") was given as a quartet by Miss M. G. Morley (soprano), Mr. Armitage (alto), a quartet by Miss M. G. Morley (soprano), Mr. Armitage (alto), Mr. H. F. Morley (tenor), and Mr. F. J. Gray (bass), with great taste, and was much admired. Responses, Dr. Arnold, the service being intoned in A. The children of the Sunday schools sang the 221st Hymn (Olmütz) in parts and chorus so well as amply to repay Mr. J. H. Morley for the trouble and time he had devoted to them. The whole service was under the direction of Mr. James Day, hon. member, Ely. An organ, built by a local firm, will shortly be erected in this church. Mr. Arthur Boone, the organist, and Mr. James Day have lately received presentations, the former of a very handsome dressing case, and the latter of a silver snuff-box, in appreciation of their services at the Easter meeting.

**PRESTON.**—The performance of Haydn's Mass, No. 4, at St. Ignatius's Church, was in the highest degree successful. There was an excellent band; and the choir of the church, both in the Mass and other music given at the Morning and Evening

Service, was most efficient. The orchestra was ably led by Mr. Sturge, Miss Woolman presided at the organ, with her usual care and judgment, and Mr. J. Robinson, as conductor of the band and choir, gave ample proof of his thorough acquaintance with the responsible duties of his position.

**SLOUGH.**—A Concert was given on the 14th ult., by Mrs. H. Barnby, which was well attended. The artists were Mrs. Barnby, Messrs. Marriott, Booth, Mellor, H. Barnby, and Orlando Christian, vocalists; and Messrs. Burgess and Donajowski, pianists. Several glees and part-songs, from "Novello's Glee-hive" and "Part-song Book," were exceedingly well rendered. Mrs. Barnby was encored in "Terence's Farewell," and Mr. Christian was honoured with a similar compliment in "The Goldbeater," a song by Randegger. The concert was a great success.

**STRATFORD, ESSEX.**—The West Ham Philharmonic Society gave a Concert, in the Artillery Hall, on Thursday, the 24th June, the proceeds being devoted to a local charity. One of the most effective choral pieces was Bishop's "Daughter of Error," the soprano solo in which was taken by Miss Clara Compton in a highly creditable manner. The concert consisted entirely of secular music; the soloists being (in addition to Miss Compton), the Messrs. Jones, and Messrs. C. Phillips, Cotton, and A. Latta, who were all well received. Mr. C. Phillips, who possesses a good tenor voice, was encored in Randegger's song, "She loves me best of all." Mr. Cotton sang with much effect, and Mr. A. Latta was greatly applauded for his rendering of Leslie's song, "Speed on, my bark." Mr. J. S. Bates conducted, and Mr. F. Kitson accompanied on the pianoforte.

**TRURO.**—After a recent rehearsal of the Truro Oratorio Society, Mr. G. Hele, organist of St. Mary's, and conductor of the Society, was presented by the members with a very handsome gold watch, as an acknowledgment of his long and assiduous services. The presentation was made by Mr. Arthur Williams, who said he felt proud to state that he had been President of the Society since its formation; and in spite of the prognostication of many, the Society was progressing, a fact which was owing to the energy of Mr. Hele, who had accomplished more than was even thought possible. The watch bore the following inscription:—"Presented to Mr. George Hele by members and friends of the Truro Oratorio Society, in recognition of his valuable services as their conductor, June, 1869." Mr. Hele received the testimonial amidst loud applause, and replied in suitable terms.

**WALTHAMSTOW.**—The Walthamstow Musical Society held its last meeting of the season on Thursday, the 8th ult., when a Cantata was performed, composed expressly for the Society by its able conductor, Mr. J. F. H. Read. The Cantata, entitled *Homeward Bound*, is written by B. Harcourt, Esq., and possesses much dramatic character, which has been well sustained by the composer. Not a little merit is due to the soloists, chorus, and band, consisting entirely of amateurs, with the exception of Mr. W. H. Cummings, who gave his valuable aid. Their earnest interpretation of the composer's meaning showed their sympathy with the work; and we have little doubt but the success of this composition will embolden Mr. Read to turn his attention to a somewhat higher development of his powers. The performance was given in aid of the Building Fund of the Girls' National Schools.

**ORGAN APPOINTMENTS.**—Mr. W. R. Colbeck, of St. Peter's Church, Morley, Leeds, to St. Matthias, Bury, Leeds.—Mr. M. Lewie Gordon, late Organist of St. Peter's Church, Woolwich, to St. Peter's Italian Church, Hatton Garden.—Mr. T. Bloxham White, to the Parish Church of St. Peter-le-Bailey, Oxford.—Mr. H. Barry, to Christ Church, Tunbridge Wells.—Mr. C. Aylwin Field, to Berkeley Chapel, Berkeley Square.

**CHOIR APPOINTMENTS.**—Miss Jane Arnold principal treble singer to the Independent Church Choir, Harrogate.—Mr. Thomas Smith principal alto to Eton College.—Mr. Heywood, of Southwell Minster, Notts, to the alto layclerkship in the choir of Magdalen College, Oxford.—Mr. Charles Poole, Organist of the Parish Church, Welwyn, Herts, to Choirmastership of the "Lifford Parochial Choirs' Association," county Donegal, Ireland.

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